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Hard rock hard work says former cop Money

Eddie Money: Introducing Santana here "for the exposure."

By JUAN RODRIGUEZ
of The Gazette

Eddie Money's second album is called *Life For the Taking*. It's an appropriate title because the hard-rocking singer has been virtually *grabbing* stardom with a tireless schedule of concerts and recordings.

"Lookit," he says in an interview at the unholy hour of 10 a.m., after a night of heavy partying. "I'm a New Yorker. I believe in the work ethic. Rock 'n' roll is a job."

At this crucial stage in his career, a big part of the job is opening the major shows to garner what is known in the rock industry as "exposure". Thus, he'll be at the Santana gig at the Forum on March 13.

"I'm getting a little cheesed off having to travel thousands of miles just to play 35-minute openers. I want to sing all goddamn day."

He will have more time to stretch out this time around — he opened for Mahogany Rush here last August — as his promoters realize that many rock fans consider him a star in his own right. It also helps that Santana and Money share one of the shrewdest managers in the business — Bill Graham.

Money is a likable rock 'n' roll scalawag: Cocky, full of himself, infectious. He is deathly pale but buoyant this morning. Sunglasses shielding his eyes, hair drooping over his forehead, scarf wrapped around his neck, he wears clothes that appear as if they'd been slept in. He sniffles a lot and swigs orange juice as if it were whisky. The hype from his first "gold" (sales of over 500,000) album is fitting: "From the school of hard knocks comes a class hard rocker ..."

Money was once Mahoney, from Brooklyn, and his father is a cop. Money was also a cop. "Actually, it was only for a year," he says somewhat testily. "I was just a typist and it was a way to beat the draft."

His love was always rock 'n' roll, from the age of six. But being from a police family, it was hard to make rock music. "It took my father years to not want to bust me. Like all fathers, he worried. He never realized that I lose ten pounds during every performance — it's work. When I worked at the police department I got into trouble playing rock 'n' roll on the side. Eventually, I had to run away to Berkeley, California."

The 27-year-old has been working out of the Bay Area, with a home in Oakland ("Hardly a home: I've been on the road for ten years living pretty much like a gypsy"). The area is well-suited to Money's style, with its penchant for rhythm 'n' blues and jazz in addition to rock.

Money's heroes are people like James Brown, Otis Redding: "My dream is to write a song for Gladys Knight." He admires the 1960s generation of British singers who absorbed the black sound (Rod Stewart, John Mayall): "I'd love to have played on *Miss You* by the Stones. It's an instant classic, a song that'll be around for years. I'd want to play sax on that."

Rugged voice

Money's voice is rugged, gritty, yet stylish with a husky soul. He clamps down on every hook in his songs — not for nothing did he endure two years of vocal coaching. His style has paid off in two big hits, *Baby Hold On* and *Two Tickets to Paradise*, and a new one, *Maybe I'm a Fool*.

"I'm not playing it as safe this time," he says of *Life For the Taking*. "I know what's accessible, but the album's more dangerous, more open, my pants are down on this one."

Not that Eddie Money is taking life and his career too seriously. "Hey, I'm doing this for fun now. I'm not interested in the money now; in five or ten years I will, so somebody puts my money away for me.

"I'm used to making music in basement parties and on streetcorners. I don't believe you should take too long making rock 'n' roll. If you mull it over for six months, it ceases to be rock 'n' roll. If you take it too seriously, you'll rape it."

Then again, life — and stardom — is for the taking ...

Keith ready for concert agent says

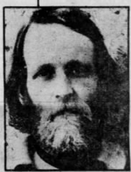
TORONTO — (CP) — Keith Richards of the Rolling Stones will play his court-ordered benefit for the blind, says Paul Wasserman, publicity spokesman for the rock guitarist.

"I talked to Keith about 10 days ago and he's planning to meet his sentence happily," Wasserman said in a telephone interview Thursday.

No date has been set for the concert, but Richards has just over six weeks left to meet the conditions of a probation order set by Judge Lloyd Graburn of York County court.

Richards was charged early in 1977 with possession of heroin and possession for the purpose of trafficking. The trafficking charge was dropped when Richards pleaded guilty last Oct. 24 to simple possession.

Valdy's still scruffy, but spiffies up sound



VALDEMAR HORSDAL
Tour here Monday

Valdy is going first class, but Valdemar Horsdal prefers to sleep on the bus.

On the eve of the two-time Juno awardwinning folksinger's latest tour — hitting Theatre Maisonneuve on Monday — the singer who has cultivated scruffiness to a fine art was appearing on a Vancouver telethon. A dozen hours later, he was jetting his way to Thunder Bay, starting point for the 38-stop cross-Canadian tour.

"I booked hotel rooms for everyone in the crew, about a dozen of us," he says over the phone from Salt Spring Island (30 miles southwest of Vancouver), "but I decided I'd rather sleep on the bunks in the bus."

So begins another chapter in the career of the folksinger who really does look as if he's slept in his clothes and hasn't bothered to wash his hair. Valdy — man of the earth. Valdy — the pragmatic businessman who will adapt his recording style to suit contemporary convenience. He likens his career to a "project", just like building his own solar home.

"The press seemed to exaggerate the changes in my new album," says Valdy, adding that he didn't mind the coverage either. "I think you'll hear several different styles on the album, as well as plenty of my 'old' style."

The new album features the American debut of the "automatic panning device" and other several fancy recording features. Despite the "state-of-the-art" technique, Valdy still sounds like a young 'gramps' on *Hot Rocks* (on A&M Records). He's been spiffied up with fancy arrangements by some top American west coast session men, yet he feels they haven't compromised his image.

He says he went to San Francisco for two months of recording last autumn with 14 new songs and no preconceptions. Producer Eliot Mazer — of Neil Young and Gordon Lightfoot production fame — helped him pare them down to four and oversaw the writing of five new songs.

"It was all pressure in the studio," he says, "but it was laid-back away from it. That's the way San Francisco works. They look so tranquil, and yet when they apply themselves to work, they're really productive."

The American-produced album has yet to be released in the U.S., but Valdy says he's looking to other markets. "I'd like to go to England and Japan and even Germany. They're all receptive to different things, they're all big markets."

Spoken like a true folksinger.

— *Juan Rodriguez*

Scrap truck is lousy vehicle to stardom

KITCHENER, Ont. — (CP) — Folk singer Valdy arrived for his concert Thursday on top of a pile of scrap paper.

Valdy, his five-piece band and road crew had expected to travel from London, Ont., in their new tour bus.

But two wheels came off their bus and the crew had to flag down a scrap truck and hitch a ride, arriving only 10 minutes late.

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